ROM July/August 1975 Royal Ontario Museum
100 Queen's Park, Toronto M5S 2C6

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ROM cover: From the exhibition *Animals in Art,* opening October 7 to December 14, 1975. *Newfoundland Caribou:* oil by German artist, Carl Rungius.

Chairman's Newsletter

On behalf of the Board of Trustees and Museum staff, I am pleased to welcome as the new Director of the Royal Ontario Museum, Dr. James E. Cruise, whose term begins July 1. Dr. Cruise, a botanist, joins the Museum from the University of Toronto, where he was Senior Associate Dean of Arts and Science.

A native of Port Dover, Ontario, Dr. Cruise graduated from the University of Toronto in 1950 with a Bachelor of Arts degree, with first-class honours in biology. He obtained post-graduate degrees of Master of Science in plant physiology (1951) and a doctorate in plant taxonomy (1954) from Cornell University. Dr. Cruise has held teaching appointments in the United States, including Cornell and Princeton Universities.

Since 1963 Dr. Cruise has been with the University of Toronto, first as Associate Professor in the Department of Botany, later becoming Associate Chairman in 1971. In 1972, he was appointed to the administrative staff of the University of Toronto as Associate Dean of the Faculty of Arts and Science, a post which he held until he became Senior Associate Dean earlier this year.

He was awarded the G. A. Cox Medal in Science by the University of Toronto, and the National Science Foundation Graduate Fellowship by Cornell University. Dr. Cruise's present academic specialty or interest is plant life of the Great Lakes drainage basin and he is preparing a manual, with the assistance of his graduate students, which will allow identification of any plant growing in Ontario. This will be his special extra-curricular activity and to do so he will retain his title as a Professor in the Department of Botany when he assumes his position as Director of the ROM July 1. On weekends, Dr. Cruise travels to Port Dover to his family farm, where he raises peafowl, mute swans, and a small but select herd of Aberdeen Angus.

As some of you know, Dr. Cruise's association with the Museum is a longstanding one. For a number of years he provided close liaison between the ROM and the University of Toronto's Department of Botany. Because of this and the many other attributes he will bring to the Museum we are delighted he is joining the ROM as its Director.

Dr. Tovell, whom Dr. Cruise succeeds, will continue as a senior member of Museum staff in charge of the Departments of Education and Extension Services. Dr. Tovell has become well known as a teacher during his 29 years with the Museum, and in his new position he will have prime responsibility for the development and growth of the Museum's Outreach Programme and we look forward to its future under his direction. At the same time we thank him for his many and varied contributions to the ROM during his incumbency as Director through a period in its history that was not easy.

I am also pleased to report that the ballot held to select a member of the Museum to the Board of Trustees resulted in the election of Maxwell Henderson for the term July 1, 1975 to June 30, 1978. It was a difficult choice and we congratulate him on his being chosen from a very fine slate.

Mr. Henderson's position as special consultant to the Chairman of the Board, which he has held since relinquishing the post of Director (Administration), ended June 30, 1975. Mr. Henderson replaces Mrs. Julie Rickerd, who made many contributions to the Museum during her tenure and we would like to thank her very much for all her help.

New ROM Director Dr. James E. Cruise

In closing I would like to say how much I have enjoyed and appreciated our relationship with our new Minister of Culture and Recreation, the Honourable Bob Welch, and his Deputy Minister, Malcolm Rowan. They have given every indication that they are a most enthusiastic and helpful team and I am sure the ROM will benefit from their contributions.

G. D. Wotherspoon
Chairman, Board of Trustees

Spotlight

Field Trip to Morden, Manitoba

Headed by Dr. Chris McGowan, Associate Curator, a team from the Department of Vertebrate Palaeontology has returned to the Morden area, where they worked last year. The team, which left June 1, will be in the field for three months. They will collect the remains of marine reptiles which lived during the dinosaur age, and hope to find Plesiosaurs and Mosasaurs, fossil fish, and parts of Hesperornis, a giant diving bird. Accompanying the two staff members and two students is Nancy Gahm of the Education Department.

G. D. Wotherspoon, Chairman, Board of Trustees, with Miss Norma Heakes, Chairman Emeritus of Education Services, and Mrs. Betty Brett, retiring Curator of Textiles, at retirement party for the two ladies in the ROM Garden June 10.

ROMart '75

ROMart '75, the fifth annual outdoor exhibition and sale of student art held on the Planetarium Plaza in front of the Museum, once again proved to be a success. The non-profit event, arranged by the Members' Committee of the Museum, was held May 23 and 24. Art work included sculpture, photography and oil paintings, as well as demonstrations of spinning, weaving, metal work and pottery. Proceeds of sales went to individual exhibitors.

Prizes were awarded by judges Kay Kritzwiser, Globe and Mail critic, artist R. York Wilson and architect Raymond Moriyama. Dr. W. Beverley Scott, Associate Director of ROM, made the presentations. A sum of $500 in prizes was divided among the winners and runners-up, in five categories.

First and second prize winners in painting and drawing were George Baczynski of York University, and Maurice Soto, University of Toronto. In the graphics category, David Crighton and Shelagh Keeley were the winners. P.A.Z. Stogre, Ontario College of Art, and Stephen Schofield were winners in the sculpture and ceramics category. First and second prize winners in material arts were Coleen McCallum of Sheridan College and Stephen Biffus of Gordon Graydon Secondary School. David Kempton, University of Toronto, and George Baczynski, York, were winners in the photography division.

Re-designed Ethnology Gallery

The re-designed Northwest Coast gallery is now open. The display comprises 14 wall cases and a habitat group, depicting household equipment, weaving, woodworking, clothing, subsistence and travel, warfare, winter ceremonies, modern crafts, masks, potlatch and religious practices.

Typical motifs of the Native Northwest Coast cultures are exhibited in a small section of a Haida house front, using the original materials and employing a design taken from an existing Haida house. The flavour of the Northwest coast is created by tree trunk panels, a free-standing totem pole, and house posts.

A raven mask and costume from the Northwest Coast, now standing in its showcase in the new Northwest Coast gallery.

Preview July/August

Royal Ontario Museum
100 Queen's Park, Toronto M5S 2C6

July/August 1975

Images: Stone B.C. Thirty Centuries of Northwest Coast Indian Sculpture to August 24
"Images: Stone B.C." combines two ideas: "British Columbia", an image of place, and "Before Christ", an image of time. Because of their imperishable nature, the stone sculptures document a much earlier phase of the Northwest coast art style. For this reason Richard Simmins, Director of the Art Gallery of Greater Victoria, and Wilson Duff, professional advisor for the exhibition, organized "Images: Stone B.C.", which was held at the Art Gallery of Greater Victoria in the spring.

Because the exhibition is in stone, implements used for cutting and grinding are prominently featured, including jade blades, hand hammers, sledge hammers, pile drivers, clubs and mortars.

There are 136 pieces in the collection, each a singularly striking example of stone sculpture executed by the native Indian people before the Northwest coast was settled. The sculptures range in size from a 1½-inch charm to a massive carved mortar which could only be carried by a strong man.

The Exhibition is funded by the National Museums Corporation and the Canada Council, Ottawa. It is being held at the ROM in Exhibition Hall.

A catalogue of the exhibition has been prepared by Wilson Duff and is available at the Museum bookstore.

Stamps to July 31
Embroidered postcards of World War I.
Stamp Corner, Lower Level.

Stamps August 5 to September 15
Stamps of Montenegro will be at the ROM, following a showing at the International Stamp Exhibition in Paris. Stamp Corner, Lower Level.

New Zealand: A Nation's History in Stamps to July 6
Something of New Zealand's history and geography is reflected in its postage stamps which are used to tell the country's story. It was organized by the New Zealand government's Postal Service, and is circulated by the Smithsonian Institution. The exhibition includes a 20-minute color film which provides a lively record of the country's development. Lower Level.

Nest Parasitism in Birds to August 10
Social parasitism in birds involves the laying of eggs by the female of one species in the nests of another species. The host species then incubates the eggs and raises the young of the parasitic species. There are five families of birds, found throughout the world, that practice this kind of parenthood. Third Floor Rotunda.

Women in Astronomy August 15 to September 11
This historical exhibit loaned by the IBM Corporation cites the achievements of women in astronomy from antiquity to the present day. It consists of a panelled module with visuals and copy on both sides. The first panel contains an introduction to the earliest known Thessolonian woman; the second panel features the women "After Copernicus"; the third, America's first notable woman in astronomy, Maria Mitchell; the fourth, "The Nineteenth Century". Third Floor, McLaughlin Planetarium.

Down to the Sea to September 14
The exhibition shows in oils, watercolours and prints a selection of ships and boats which plied the waters in and around Canada. It includes vessels of the Royal Navy, the China Trade, barquentines, brigateens, and the boats whose function was fishing, pursuing the Fur Trade, exploring, running the rapids and racing. Canadiana Gallery.

Japanese Roofs August 19 to September 14
This unusual exhibition is composed of 64 full-color, large-scale photographs which constitute an essay on Japanese life as manifested in one element of the architecture of the country. The roofs shown range from the stark, rustic coverings of farmhouses, to the simple tiles of a private home, to the most elaborate and ornate roofs of large temples and shrines. Both the functional purposes and the aesthetic aspects of the roofs are examined in the exhibition. The photographs are by Ed Holcomb, an engineer-turned-photographer, who works exclusively in color. This exhibition is circulated under the auspices of the International Exhibitions Foundation, Washington, D.C. Third Floor Rotunda.

Special Lecture Series
The Bishop White Committee presents a Special Series of six evening lectures,
Methods of Research for Collectors
to be given by Dr. Hsio-yen Shih,
Curator, Far Eastern Department,
Tuesday evenings 7 - 9 pm, in the
Far Eastern Library, Royal Ontario Museum,
October 14, 21, 28, November 4, 11, 18
Fee: $100.00 for 6 lectures.
Proceeds to Far Eastern Endowment Fund.
Enrolment limited to 25. No reservations by phone. Enclose fee by cheque or money order payable to Royal Ontario Museum.
Please give name, address and telephone.
Mail to:
Bishop White Lecture Series
Far Eastern Library
100 Queen's Park
Toronto, Ontario
M5S 2C6

Preview cover: From the exhibition *Images: Stone B.C.* on view at the Royal Ontario Museum June 24 to August 24.

Danish Museum Posters July 15 to September 7

This collection of 50 posters graphically reflects the programs and special exhibitions at Danish museums. The posters are works of art in themselves. Covering a wide variety of subject matter, each poster is an original of the initial printing. Many artists are represented, including well-known Danish painters and printmakers such as Carl Henning-Pedersen, Bjorn Wiinblad, Antoni, Bertel Thorvaldsen and Richard Mortensen. Also shown are works by non-Danish artists such as Chagall, Klee, Gauguin and Kandinsky. Lower Rotunda.

Pieced Quilts of Ontario July 5 to September 30

One group of quilts from the Museum's large and important collection of quilts has been selected for exhibition this summer to coincide with the ROM's publication of a booklet by Dorothy K. Burnham, "Pieced Quilts of Ontario". The main interest in the display lies in the ingenuity of the traditional pieced patterns and the high level of artistry achieved by ordinary women using the simplest of tools and materials. Textile Galleries.

Destiny to October 19

Mankind's future is intimately tied to the future of our planet, our sun, and the entire universe in this new show at the Theatre of the Stars. "Destiny" explores the present knowledge of our place in the universe and our future as residents of the third planet in this solar system. Enigmatic new concepts that are drastically altering our view of the universe are presented. Among these concepts are "black holes", which may at some future time provide a source of energy and the possibility of inter-stellar travel at relativistic speeds. McLaughlin Planetarium. Show times listed below.

Theatre of the Stars Show Times

Summer Schedule (valid until Aug. 31st)
Tuesday through Sunday at 1.30, 3.00 and 7.30 pm. Holidays at 1.30 and 3.00 pm.
Theatre closed on Mondays (except on Holidays)
Shows last about 50 minutes. Theatre tickets are $1.50 for adults, $0.75 for senior citizens, students and children, which includes admission to the building displays and Museum. Children under the age of six are not admitted to the theatre.

Astronomy for Camper's Day Monday, July 21

A group of Toronto students, known as the Astronomy for Campers group, has been awarded an Opportunities for Youth grant for the second year to enable them to travel to the provincial parks, presenting programs designed to familiarize campers with the night sky. The Planetarium will also be holding a one-day program, in conjunction with this group, on Monday, July 21. The Planetarium will be open on this day, from 10 am to 10 pm, and these activities will be in progress:

1 Telescopes will be set up in front to observe the sun in the daytime and the stars in the evening.
2 Displays provided by the Astronomy for Campers (AFC) group will be set up near the telescopes and in the building rotunda. (In the event of rain the telescopes and exhibits will be displayed indoors.
3 The Planetarium staff will provide 20 minute introductions to the night sky, at half hour intervals in the Star Theatre.
4 The AFC group will present short slide talks in the Planetarium lecture room throughout the day.

Building admission is 50¢.

Films

Summer Film Season 1975

"ROM Showcase"

Senior citizens are especially invited to a series of 8 programmes of selected films from the collection of the ROM's Film Library and Archives Department. Screenings every Tuesday at 12:30 and 2 pm in the Museum Theatre. Programme subject to change. Free with Museum admission.

July 8
Windows on the Past (20 min)
Sixty Years at the ROM (25 min)
Statues Hardly Ever Smile (18 min)

July 15
Village in the Dust (20 min)
City of Gold (22 min)
From the Bottom Up (18 min)

July 22
Why Save Florence? (55 min)

July 29
Caring for History (29 min)
The Art of the Hyogushi (45 min)

August 5
Nathalie Krebs — Saxbo Stoneware (12 min)
Irons in the Fire (10 min)
Gallery — A View of Time (14 min)
The Colours of Pride (27 min)

August 12
Descent of the Dragon (1 min)
The Princess of the Moon (18 min)
The Way of the Chinese Brush (11 min)
A Glimpse of Contemporary China (36 min)

August 19
See How They Fly (11 min)
Passengers or Partners? Sea Anemones and their Crabs (48 min)

August 26
The Heimaey Eruption: Iceland 1973 (25 min)
The Invisible Universe (20 min)
Mars — The Search Begins (28 min)

"Times 5"
A retrospective series of five feature films from the National Film Board. Screenings every Wednesday at 7:30 pm in the Museum Theatre. Programme subject to change. Free
July 2
Drylanders (69 min)
July 9
The Moontrap (83 min)
July 16
Nobody Waved Goodbye (80 min)
July 23
The Merry World of Leopold Z. (68 min)
July 30
Mon Oncle Antoine (110 min)

"China Past and Present"
An overview of Chinese civilization presented in a four part series of screenings every Wednesday at 7:30 pm in the Museum Theatre. Programme subject to change. Free.
August 6
One Nation, Many Peoples (25 min)
China: Times of Jade and Bronze (52 min)
August 13
A Night at the Peking Opera (20 min)
China: Times of Silk and Gold (52 min)
August 20
Eight or Nine in the Morning (25 min)
Bethune (59 min)
August 27
Images de Chine (Glimpses of China) (69 min)

Tours

ROM Gallery Tours

Chinese Gallery Tour
2 pm. Each Wednesday in August.
Impressions of the ROM: A Walking Tour
alternating with regular gallery tours.
Weekdays, except holidays, at 2 pm for July and August. Free with Museum admission.

ROM Services

ROM Public Hours, 100 Queen's Park

Tuesday to Saturday: 10 am to 9 pm
Sunday: 1 to 9 pm
Monday: 10 am to 5 pm
Adult admission $1.00, free after 5 pm. Accompanied children free. Senior citizens and students with identification free.

ROM Libraries

The Reference Library, on the second floor, is open Monday to Friday, from 10 am to 5 pm. The Astronomical Library, in the McLaughlin Planetarium, is open Saturdays, 10 am to 5 pm.

ROM Restaurants

A comfortable restaurant serving hot lunches and snacks is located on the main floor by the Armour Court and is open until 7:30 pm. The Dinosaur Den, children's cafeteria on the Lower Level, closes at 4 pm.

ROM Shops

Crafts from around the world are being featured this summer in the Book and Gift Shop. From Africa there are beads, carvings, masks and brass boxes. Canadian crafts include Eskimo soapstone carvings and whalebone, and an assortment of colored beads made by Canadian Indians. Silver jewellery by Canadian artists includes a thunderbird pendant and charms by Raymond Gabriel, and silver rings by Floating Canoe, an Iroquois Indian. A large assortment of hastinotes for your summer writing are also available.

Book and Gift Shop Hours:

Tuesday to Thursday: 10 am to 6:30 pm
Friday, Saturday, Monday: 10 am to 5 pm
Sunday: 1 to 5 pm

Sigmund Samuel Canadiana Building

14 Queen's Park Crescent West. Free admission
Monday to Saturday: 10 am to 5 pm
Sunday: 1 to 5 pm

Information

Museum: 928-3690 **Planetarium:** 928-8550

Members' Lounge

A quiet licensed lounge, down the stairs by the main restaurant, is available to members of ROM. Monday: 12-5 pm; Tuesday to Friday: 12-9 pm. No service between 3:30 and 4:30 pm.

ROM Membership

Membership in the Museum is a rewarding experience. For $25 annually (individual) or $40 (family with 2 cards), a member receives free admission to ROM, use of the licensed Members' Lounge, a 10 percent discount on purchases over $2.00 at ROM's Shops, invitations to Preview parties, *ROM* the monthly bulletin and *Rotunda* the quarterly magazine. For residents outside Metropolitan Toronto, individual annual membership is $15. Lifetime Membership in the Museum is also invited as follows:
Life: $500
Fellow: $1,000
Benefactor: $2,500
Endowment: $5,000
Patron: $10,000
Lifetime membership categories are income tax deductible. For further information call 928-3704 or write to the Membership Office.

Members who would like to arrange to receive the Archaeological Newsletter can do so by writing to the Office of the Chief Archaeologist or by phoning 928-3651.

Inside ROM

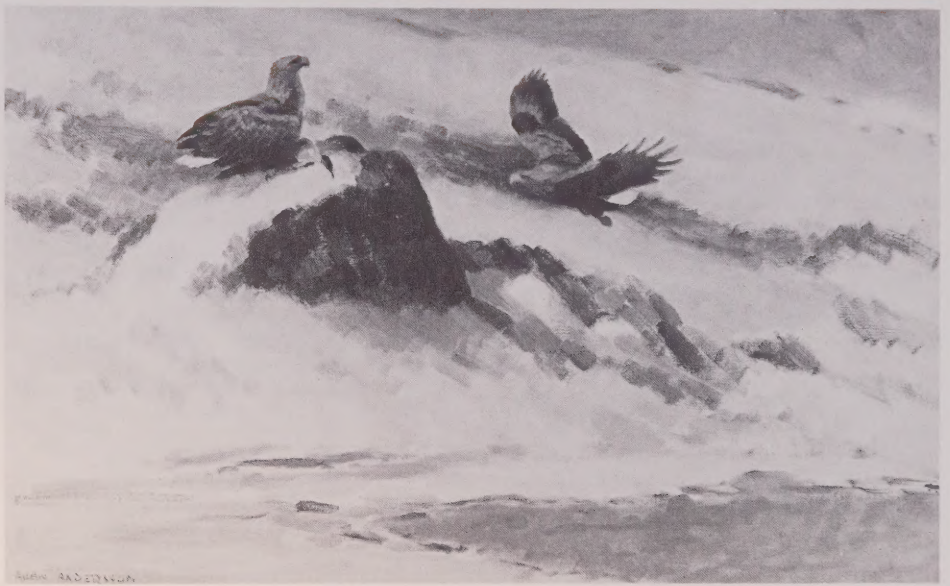
Animals in Art

The artistic portrayal of the wild animal form — wildlife art — is the most ancient and the most difficult to master of all art disciplines.

Human art began, so far as we know, with the painting and carving of animal figures in the caves of the Cantabrian region of Spain and France. The antiquity of these drawings is still questionable. It is generally accepted that they were done at least 15,000 to 25,000 years ago, but the researches of Frederick E. Zeuner, Professor of Environmental Archaeology, and James Fisher, Zoologist, suggest that some at least may have been made much earlier — perhaps as much as 90,000 years ago.

To produce convincing art, the wildlife painter must become throroughly familiar with that most elusive and uncooperative of models — the free, wild animal. He must acquire a scientific understanding of his subject's anatomy, behaviour and posturing, and its environmental placement in nature. The standards of technical excellence that apply to all other art forms are relevant here also.

It is not surprising that some of the most surpassingly beautiful of all animal art should be that of aboriginal peoples. They daily saw and hunted the topics of their art — creatures that they depended upon for food, clothing, and other necessities, and that they worshipped in varying degrees. A characteristic of the work of primitive artists is that they could extravagantly distort, attenuate, compress or otherwise fit their models into the contours of their medium without losing the essential ethos of the original — the cat-ness of a cat or the owl-ness of an owl.



White Tailed Eagles in Winter: oil by Swedish artist Allan Anderson.

Not many of the great civilizations produced a wealth of worthy wildlife art — at least if they did, it has not survived. Exceptions are the astonishingly fine animal portrayals of the artists of Pharaonic Egypt; of Achaemenian Persia; of the Siberian peoples of the Altai; and later of the Sung and other periods of China and of the craftsmen of Japan.

In the western world wildlife art was virtually non-existent during the first thousand years of the Christian era. With the invention of the art of printing, and the subsequent dissemination of knowledge, there materialized the bestiaries. These moralizing books attributed all sorts of human qualities — mostly bad — to animals. Later, with sea-faring exploration and travel to distant lands, there were added to the bestiaries further accounts of real and fictitious exotic animals. They were almost always badly described, and fantastic behaviour and habits were assigned to them. Many of these books were lavishly illustrated by the most abominable representations of animals ever conceived by artists. It was not a climate for wildlife art.

For centuries following the advent of the "Age of Enlightenment", wildlife art suffered from a fear on the part of the established churches of a return to animal worship. The command to destroy the 'graven images' was not soon forgotten. Shunned by religion and by academicians, the nature artist allied himself with the young but expanding world of science. But science was a hard taskmaster. It demanded the kind of diagrammatic, representational treatment of illustration that is virtually the antithesis of fine art. Nonetheless in nearly every generation there emerged a genius that prevailed in presenting animal subjects in artistic treatment.

Thomas Bewick, Audubon, Edward Lear, John Gould, Edouard Traviés and Josef Wolf may be mentioned among others. These artists, and later J. G. Keulemans, Joseph Smit and Henrik Grönvold supplied most of the hand-coloured lithographic plates of the monumental 'monographs'. These 'monographs' described, catalogued and documented for science the wildlife of the world, and brought order out of chaos.

The growing acceptance of portraying wild animals in the last half of the nineteenth century brought on the truly 'great age of wildlife art'. It continued on into the early years of the twentieth century. The great masters flourished in this period: Bruno Liljefors, Archibald Thorburn, Wilhelm Kuhnert, Carl Rungius, Richard Friese, Louis Agassiz Fuertes, Leo Paul Robert, and others. The work of these painters embodies both consummate artistry and a thorough knowledge of and empathy for wild creatures. A major function of the exhibition "Animals in Art" is to reveal to viewers the splendid paintings of these artists, many of whom, sadly enough, are virtually unknown and unappreciated in North America.

The current explosion of interest in our environment has created an atmosphere conducive to demands for artistic representations of the creatures of wilderness. Today the western world is flooded with so-called wildlife art. This, like Neo-Eskimo sculpture and Australian aboriginal bark paintings, has burst upon an eager but largely unsophisticated public. Much of the present abundance of animal paintings is artistically deficient and zoologically unacceptable. The paintings by contemporary artists in "Animals in Art" were, after careful deliberation, chosen by a selection committee. One of the objectives of the committee was to attempt to foster a greater awareness of those criteria by which wildlife art should be judged. It is hoped that the display of works by the modern masters will do much to achieve that end.

The contributions of the nature artist to the cause of wildlife conservation can never be measured. It is generally accepted, however, that the woodcuts of Thomas Bewick, in alliance with the writings of Gilbert White, had much to do with the now traditional love of nature in Britain — a disposition often astonishing to visitors from other lands.

The work of John James Audubon unquestionably aroused a similar enthusiasm and pride in Americans for their fauna.

More recently, the contribution of artist Roger Tory Peterson to the astounding increase of interest in birds during the last few decades is so well known that it needs hardly to be mentioned.

T. M. Shortt,
Chief Artist,
Art Department

Chameleons, c. 1926 by the Austrian artist, Norbertine Von Bresslern-Roth b. 1891. Coloured wood block 7¼" x 6¼" (imp). Purchased in 1929 by the Art Gallery of Ontario

New Members of the Royal Ontario Museum

Annual

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